

The Musical World.

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VOL. 46—No. 7.

SATURDAY, FEBRUARY 15, 1868.

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5d. Stamped.

CRYSTAL PALACE.—THIS DAY.—SATURDAY
CONCERT AND AFTERNOON PROMENADE.—Madame Louisa Vining, Madame Patey-Whytock, and Mr. Patey. Solo Violin, Herr Rosenthal (first appearance). Programme includes Symphony in C (Jupiter), Mozart; Overtures "Der Freischütz" and "William Tell;" Violin Concerto in E (Vieuxtemps).—Admission (including Bird Show), 2s. 6d., or by Season Tickets; Single Stalls, 2s. 6d.; and Transferable Serial Stalls, One Guinea; at the Palace.
NOTE.—Guinea Season Tickets at all entrances.

NEW PHILHARMONIC SOCIETY.—Season, 1868.

NOTICE.—MEMBERS' TICKETS are now ready for issue and obtainable on payment of the Annual Subscription of One Guinea. Member's Ticket admits to all Soirées Musicales given by the Society; to the Chamber Instrumental Practices, under the direction of Herr Jansa; to the Vocal Practices, under Mr. J. F. Barnett; and to the Orchestral Practices under Prof. Wyldie, Mus. Doc., held for affording Professional and Amateur Pianists and Vocalists an opportunity of practising with Orchestral Accompaniments. Members are also entitled to admission to the series of New Philharmonic Concerts and Public Rehearsals, given under the direction of Prof. Wyldie, Mus. Doc. Subscriptions will be received and Prospectuses obtained of Messrs. Oliver, 19, Old Bond Street; Messrs. Hutchings & Romer, 9, Conduit Street; of Mr. Austin, St. James's Hall; and the office, St. George's Hall, 4, Langham Place, Regent Street. Professional and Amateur Musicians desirous of becoming members should apply to
W. BEAVAN, Hon. Sec.
Office, St. George's Hall.

WEDNESDAY NEXT.—THE SEVENTH of the LONDON BALLAD CONCERTS, ST. JAMES'S HALL (under the direction of Mr. JOHN BOOSEY), ON WEDNESDAY EVENING, February 19th. Vocalists—Mdlle. Liebhart, Madame Rudersdorff, Miss Poole, Miss Elena Angèle, Mdlle. Marini, Madame Saindon-Dolby; Mr. George Perren, Mr. Lewis Thomas; Harp, Mr. Aptommas; Harmonium, Herr Louis Engel; Pianoforte, Signor Tito Mattei; the Cecilia Choral Society of 80 voices, under the direction of Mr. C. J. Hargitt. Conductor, Mr. J. L. Hatton. Stalls, 5s.; Balcony, 3s.; Tickets, 2s. and 1s.: to be had of Mr. Austin, St. James's Hall; Chappell & Co., New Bond Street; Keith, Prowse, & Co., Chesham; and Boosey & Co., Holles Street.

WEDNESDAY NEXT.—THE SEVENTH BALLAD CONCERT, ST. JAMES'S HALL. The following popular songs will be sung on this occasion:—"I loved a maiden fair" (Mdlle. Liebhart); "She never told her love," and "We met, 'twas in a crowd" (Madame Rudersdorff); "Jock o' Hazel-dean," and "Wapping Old Stairs" (Miss Poole); "It was a Lordling's Daughter" (Mdlle. Marini); "My lodging is on the cold ground," and "Golden Slumbers," 17th century (Miss Elena Angèle); "Isle of Beauty, fare thee well" (Madame Saindon-Dolby); "The Anchor's Weighed," "Mary of Argyle," and "Oft in the still night" (Mr. George Perren); "The Brave Old Oak," "The Dusky Night" (1733), "Twas Post Meridian" (Mr. Lewis Thomas). Tickets of Boosey & Co., Holles Street.

WEDNESDAY NEXT.—THE SEVENTH BALLAD CONCERT, ST. JAMES'S HALL. Among the new songs the following will be sung on this occasion:—"My Heart's Reply," Mr. C. J. Hargitt (Mdlle. Liebhart); "What is Love," Elizabeth Philip (Mdlle. Marini); "The Love Test," Claribel (Madame Saindon-Dolby). Tickets of Boosey & Co., Holles Street.

TUESDAY NEXT.—MR. RANSFORD'S ANNUAL POPULAR ENGLISH BALLAD CONCERT, ST. JAMES'S HALL, Tuesday Evening, February 18th, to commence at Eight o'clock. Artists—Messames Lemmens-Sherrington, J. Wells, Ransford, Rose Hersee, Jenny Pratt, and Saindon-Dolby; Messrs. W. H. Cummings, George Perren, Wilbye Cooper, Lewis Thomas, and Ransford. A Selection of Glees will be sung by Messrs. Baxter, Carter, Conway, Cox, and T. Distin. Pianoforte, Mr. Brinley Richards; Harp, Mr. F. Chatterton; Accompanists, Messrs. J. G. Calcott and Sidney Naylor. Sofa Stalls, 5s.; Balcony, 3s.; Area, 2s.; Admission, 1s. to be had of Mr. Austin, St. James's Hall; Ransford & Son, 2, Princes Street, Oxford Circus; Keith, Prowse, & Co., 45, Chesham; and of Mr. Ransford, 59, Welbeck Street, Cavendish Square.

PROFESSOR BENNETT'S Cantatas, "THE WOMAN OF SAMARIA" (first time in London) and "THE MAY QUEEN," FRIDAY EVENING, February 21st, Eight o'clock, ST. JAMES'S HALL. Madame Rudersdorff, Miss Katherine Pynnt, Madame Saindon-Dolby, Mr. W. H. Cummings, Signor Foll. Full Orchestra and Chorus. Conductors—Professor Bennett and Mr. W. G. Cusins. Stalls, 10s. 6d.; Tickets, 5s., 5s., and 2s. 6d. Lamborn Cock, Addison, & Co., 63, New Bond Street; Keith, Prowse, & Co., 45, Chesham; Austin, 28, Piccadilly.

MR. WILLEM COENEN'S FIRST PIANO RECITAL, at the HANOVER SQUARE ROOMS, on February 20th, at Half-past Two. Vocalists—Messames Liebhart and Belinfante. Violin, Herr Wiener; Violoncello, Mons. Pague; Piano, Miss Marie Polak (Pupil of Mr. Coenen), and Mr. Coenen. Tickets, 10s. 6d. and 5s., at Novello's; Mr. Van Praag's, 244, Regent Street; and Mr. Coenen's, 55, Berners Street.

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THE MONDAY POPULAR CONCERTS at GLASGOW and EDINBURGH, under the direction of Mr. ARTHUR CHAPPELL.—Mr. VERNON RIGBY will sing, on Wednesday and Thursday evenings next, BURNINGHAM'S "MESSAGE" (by request), BALFA'S "SI TU SAVAIS," and BENEDICT'S "NULLA DA TE BELL' ANGELO."

SCHUMANN EVENINGS.

HERR SCHLOESSER'S FOUR EVENING CON- CERTS will take place at the BERNHARDT ROOMS, 27, Harley Street, on the four following Thursdays:—March 5th, March 12th, March 19th, March 26th. The Programme of each Concert will consist entirely of the Works of Schumann, and eminent artists will assist. Subscription Tickets, One Guinea; Single Tickets, 7s. 6d.; to be had of Messrs. Chappell, 50, New Bond Street; and of Herr Schloesser, 2, Upper George Street, Bryanston Square.

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M D L L E. ANGELINA SALVI has arrived in Town for the Season.

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MIDDLE. MADELINE SCHILLER'S SERIES OF
SIX PIANOFORTE RECITALS, BERTHOVEN ROOMS, 27, Harley Street, Cavendish Square. Programme of the Second Recital, Tuesday Evening next, February 18th:—Cinqume Suite de Pieces—Handel (including the "Harmonious Blacksmith"; Grand Sonata Appassionata, Op. 57—Beethoven; Song, "The old Clocks' Chimes" (P. C. Van Noorden)—Miss Louisa Van Noorden; Andante in E flat—Hummel; Grande Polka de Concert, No. 3—Wallace; Grand Sonata in B major, Op. 147—Schubert; Song, "The Jewel Song," Gounod ("Faust")—Miss Louisa Van Noorden; Ballade in A flat, and Grande Tarantelle—Chopin; Grand Fantasia, "Recollections of Ireland"—Moscheles. Conductor—Mr. P. E. Van Noorden. To commence at Eight o'clock. Tickets, Five Shillings, to be obtained of Mr. Austin, St. James's Hall, Piccadilly.

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TITO MATTEI'S RECITAL.

MISS EMMELINE COLE will sing, at the Queen's Concert Rooms, the popular Irish song, "OH COME TO GLENGARIFF!" composed by AUGUSTUS GRAVILL, at the above Artist's Recital.

MISS ADELAIDE NEWTON will sing BENEDICT'S renowned song, "ROCK ME TO SLEEP," at the Pimlico Rooms, March 2nd.

MISS ROSE HERSEE will sing her popular Ballad, "A DAY TOO LATE," every evening during her tour with Mr. Mapleson's Opera Concert party.

MISS ANNA JEWELL will sing on the 18th at Shepton Mallett; 19th, Devizes; 24th, London Institution (Mr. G. A. Macfarren's lecture); and March 6th, at St. James's Hall.—2, Wigmore Street, Cavendish Square.

MISS ELLICE JEWELL will play on the 19th at Brentford, SCHUBERT'S IMPROMPTU, No. 2; a selection from MENDELSSOHN'S LIEDER, Book 8; and BENEDICT'S "ERIN."—2, Wigmore Street, Cavendish Square.

MISS EMILY SPILLER will sing GUGLIELMO'S "UNDER THE HAZEL TREE," on the 18th February at Windsor; 22d, Chester; 24th, Warrington; and 25th, Rotherham.

MISS ROBERTINE HENDERSON and MR. WHITEHEAD will sing the popular Duet from "Lisichen and Fritzenchen," "I'M AN ALSATIAN," at Mrs. John Macfarren's Concert, at the Town Hall, Durham, Tuesday Evening, February 18th.

MISS ROBERTINE HENDERSON will sing THIS DAY at Banbury (St. Paul); 17th, Newcastle; 18th, Durham; 19th, Newcastle; 20th, Darlington; 21st, Newcastle; 24th, Lancaster; 25th, Chelmsford; 27th, Vauxhall; March 5th, Croydon.—19, Newman Street, W.

MISS ROBERTINE HENDERSON and MR. WALTER BERNARD will sing "I'M AN ALSATIAN," the popular Duet from OFFENBACH'S "Lisichen and Fritzenchen," at Croydon Literary Institution, March 5th.

MISS CLINTON FYNES requests that all communications respecting Concerts, Pianoforte Lessons, etc., be addressed to her, 27, Harley Street, Cavendish Square, W.

MISS BERRY-GREENING will sing the new song composed expressly for her by ALFRED CARMER (Words by B. B. STEVENS), "SONGSTERS OF SPRING," at all the Towns during her Tour through the Southern Counties in February and the Northern Counties in March.

MISS BERRY-GREENING is now making her engagements as principal Soprano for Miscellaneous Concerts and the following Oratorios:—"Messiah," "Creation," "Samson," "Seasons," "Acts and Galates," "Alexander's Feast," "Israel in Egypt," "St. Paul," "Eli," "Naaman," "Ruins of Athens," "Stabat Mater," "Saul," "Solomon," "Judas Maccabeus." Southern Counties in February and Northern Counties in March.—Address: Miss BERRY-GREENING, care of Messrs. CHAPPELL, 50, New Bond Street, London, W.

MISS GRACE ARMYTAGE will sing at Ashford, February 18th, the popular Irish Ballad, "OH! COME TO GLENGARIFF," and with Mr. H. C. SANDERS, OFFENBACH'S renowned Duet, "I'M AN ALSATIAN," from "Lisichen and Fritzenchen."

MIDDLE. ROMANELLI and Mr. GEORGE PERREN will sing "I'M AN ALSATIAN," the famous duet from OFFENBACH'S "Lisichen and Fritzenchen," at Edinburgh, February 27th.

MIDDLE. ROMANELLI will sing FRANK MORI's popular Song, "A THOUSAND MILES FROM THEE," at Edinburgh, February 27th.

MR. HENRY REGALDI, Professor of Singing, &c., can accept Engagements as Tenor Vocalist for Concerts, Oratorios, &c., in Town or Country, and continues to give instruction in Singing at his own residence, or that of his pupils.—25, Gloucester Street, Belgravia, S.W.

MR. FRANK ELMORE will sing Mr. G. B. ALLEN's new song, "THE BRIDE OF A DAY," at the Eyre Arms, February 24th.

MR. EMILE BERGER will play his admired Transcription of BALFE's popular song, "SI TU SAVAIS" ("Didst Thou but Know"), at the City Hall, Glasgow, and at his various engagements in Scotland.

MR. WILFORD MORGAN will sing his popular Song, "MY SWEETHEART WHEN A BOY," at the Concert at Drury Lane Theatre, on Ash Wednesday, February 26th.

MR. CHARLES HALL, many years Conductor and Composer at the Royal Princess's Theatre, imparts instruction in any description of Vocal Music required for the Stage or Concert Room. Vocal and Instrumental Performers supplied for Theatres, Concerts, and Fetes.—Residence, 199, Euston Road, N.W.

MR. KING HALL, Solo Performer on the Pianoforte and Harmonium, attends Concerts and Soirées, and continues to receive pupils at 199, Euston Road, N.W.

HERR SCHUBERTH begs to announce that he will be in Town on the 20th inst., when all communications will be attended to.—Cologne, 10th February.

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MR. HENRY LESLIE'S CONCERTS.

Mr. Leslie seems bent upon widening the sphere of his labours. He expresses no intention of abandoning those madrigals, part-songs, &c., the execution of which, by the very efficient body of singers under his control, has spread the renown of "Henry Leslie's Choir;" but, having done so much in one direction, he apparently thinks that he and his followers may, without presumption, bid for higher honours. Now, while maintaining the opinion that it is always wisest to keep a special object steadily in view, and adding the Monday Popular Concerts as a proof of its soundness, we by no means question the right of one who, through remarkable ability and perseverance, has earned for himself a prominent position, to enter upon a new field of exertion. For years past, indeed, a growing disposition in Mr. Leslie to vary the style and matter of his programmes has, not without interest, been observed. Some of his most constant supporters even began to tremble for their favourite madrigals, others (*Philistines*?) to cherish a secret hope that this pleasing, and in many instances historically instructive style of music would be altogether superseded. Happily, neither the fears of one coterie nor the hopes of the other were well founded. Mr. Leslie is too good a judge to dispense with what for twelve seasons has been his abiding source of attraction. It was time, nevertheless, he should declare without reserve the policy on which he was about to act; and at length, admitting the absolute right of his constant adherents to ask "his intentions," he has done so in terms so plainly intelligible that none can misunderstand them. Mr. Leslie's "intentions" are as "honourable" as could possibly be desired. The flattering applause bestowed last year upon Mendelssohn's music to *Antigone*, and other works, to the adequate presentation of which a full orchestra was indispensable, has encouraged him to remodel the plan of his entertainments. The performances for the 13th season are to comprise eight concerts—four devoted to works, sacred and secular, in which the orchestra is conspicuous; three to madrigals, glees, and part-songs of various nations; and one exclusively to selections from the writings of Bishop and other esteemed English composers. At one of the orchestral concerts we are promised Beethoven's violin concerto; at another a symphony and a pianoforte concerto—the symphony being the "Reformation Symphony" of Mendelssohn, which may fitly be likened to the "Sleepers Awakened," such vigorous life does it show after a forced slumber of six-and-thirty years; the concerto being Mozart's in D minor, eighteenth and grandest of the twenty-five concertos for a single "clavier" with accompaniments, which the composer of *Don Giovanni* bequeathed to his art. Not to enter further into detail, specimens of nearly all the great masters—including J. S. Bach, whose little-known Mass in B minor, and Franz Schubert, whose even less known Mass in E flat, are both taxed for contributions to the sacred music—may be found in the four orchestral programmes. That Mr. Leslie, in the new path he has struck out, will continue to exhibit the energy, zeal, and self-reliance that have won him the high consideration he enjoys there can be little doubt. His opening concert, which drew an immense audience to St. James's Hall, may be accepted as satisfactory guarantee that such is the case. A more interesting selection could hardly have been offered. The first part, which comprised the music composed by Mendelssohn for the *Edipus in Colonus* of Sophocles and Weber's *Concert-Stück*, would alone have made it acceptable.

The *Edipus in Colonus* forms No. 2 of the Sophoclean trilogy for which Mendelssohn undertook to write music at the express desire of the late King of Prussia. This and No. 3 (the well-known *Antigone*) were completed; but the first (*Edipus Tyrannus*) was merely designed, and is not even named in the printed catalogue of the great musician's unpublished works, although Mendelssohn himself, in one of his letters to Berlin, refers to it, as entirely sketched out, and therefore finished in his mind. The loss is irreparable; but the lovers of music are sufficiently fortunate in possessing two of the three tragedies set to music, and these in a dramatic sense the most absorbing. The first play of the trilogy, we need hardly remind our readers, gives us *Edipus*, King of Thebes, discovering the fearful secret of his birth; the second, *Edipus*, blind, wandering in exile, tended by his daughters, *Antigone* and *Ismene*, and dying in the sole presence of *Theseus*, King of Argos; the third, the fulfilment of the Delphic predictions* in the death of *Antigone* and the extinction of the race of *Labdacus*.

Though the choral lyrics in the second *Edipus* are neither so many nor so regularly developed as those in *Antigone*, the dramatic interest is quite as great, while the incidents are even more varied. How Mendelssohn has treated them—lyrics and incidents—is generally well known to amateurs; for, though *Edipus in Colonus* has only been once performed in London,* the music (with an adaptation by Mr. W. Bartholomew of the choral lyrics) was published nearly fifteen years ago—some eight years after it had been composed, and six years after the death of its composer. It is, in fact, sufficiently familiar to those who take care to acquaint themselves with whatever works of Mendelssohn may, by some happy chance, find their way into print. We have only one objection to urge against the mode in which Mr. Leslie presents this magnificent music to his public. He has deemed it advisable, he tells us, "to omit such portions as require stage action to give them due effect;" and, acting upon this deemed advisability, he dispenses with the whole of two of the finest scenes and the greater part of another, whereby the dramatic unity of the work and the general effect of the music is seriously imperilled. The excuse is not valid; for the parts omitted stand neither more nor less in need of "stage action" than the parts preserved. They would require a little extra time and trouble in preparation; that is all; and surely Mr. Leslie, who has afforded so many convincing proofs of his assiduous industry, is not the man to stand still before such a difficulty. A far better expedient would be the omission of the recited narrative (printed in italics in the programmes), which is not only beyond measure tedious, but superfluous into the bargain. With the "argument" of the drama, slightly extended, the audience might become tolerably well versed in the scope of the action and the individual characters of the actors; the reciter would then have nothing to do but read the soliloquies and dialogue, with or without music, as they occur; the duration of the performance would be materially lessened; and, with the whole of the music (not one bar of which can be spared) introduced, instead of being found too long, it would be found too short—the most venial of all possible sins. No one cares a straw about a second-hand filtration, through the medium of a German epitome, of the spirit of one of the old Greek plays; but every one cares about the characters and incidents of those plays, and every one would feel his interest in them increased twofold by their association with such music as Mendelssohn has composed. The task of Mr. Lin Rayne, who declaimed with a vigour that would have served him to better purpose "in sock and buskin," was an ungrateful one; for though he gave himself up to it with unrestrained enthusiasm, he was inevitably prolix and tiresome, and on each occasion that the music recommenced it was felt to be a relief to, rather than an illustration of, the literary context. By all means let the recited narrative be bodily expunged.

Of the musical performance we can speak in almost unqualified terms of praise. As examples of really admirable choral singing, we could scarcely wish anything better than the execution of the picturesque and splendid chorus of the sages of Argos in praise of their country and its products, "Thou comest here to the land, O friend, famed for fleet-footed steeds and blooming meadows, &c."—first in strophe and antistrophe, separately, then with the two choruses united (end of No. 3); the noble battle chorus, "Ah, were I on yonder plain," with its grandiose climax of full choral harmony (No. 5); and the graphic and powerful illustration of the storm, in which Mendelssohn has succeeded to a marvel, without owing a single thought to Beethoven (Part 7). Each was in its way perfect. Praise may also be justly awarded to the beautiful hymn to Proserpine ("If we may call on thee, night-veiled Proserpine"), for quartet and chorus, the solo parts in which were well sustained by Messrs. Cummings, F. Walker, C. Henry, and L. Thomas. But the whole performance, the general effect of which was in no small degree strengthened by the aid of a highly capable orchestra of about sixty experienced players (leader, Mr. Blagrove), conferred credit alike on Mr. Leslie and those who acted under him. The success of this first essay with *Edipus in Colonus*, after a neglect of eighteen years, was so complete that doubtless Mr. Leslie will, at no distant period, be induced to repeat it. When he does so let us hope that he will restore the omitted portions of the music, which are among the best in the

* At the Royal Italian Opera, under the direction of Mr. Costa, as first part of a concert given by Mrs. Anderson (1850).

work, and make room for them by dispensing with the recited verse—which, to speak in plain language, is a bore.

In the *Œdipus* the men's voices only (tenors and basses) were heard; but in Beethoven's romantic and melodious *Choral Fantasia*, chief feature of the second part of the concert, the charm of women's voices was superadded, and it may at once be stated, with eminent advantage. Both in this and the fiery *Concert-Stück* of Carl Marie von Weber the pianoforte part was played in a brilliant and masterly manner by Herr Ernst Pauer, an artist who has all the music of the classical masters at ready command. The remainder of the programme comprised the very tuneful, if somewhat monotonous air with chorus, "Non Sdegnare," from Gluck's forgotten opera, *Elena e Paride* (produced at Vienna in 1771, twenty years before the death of Mozart), the solo part very creditably sustained by Miss Emma Charlier; "Il mio tesoro," which Mr. Cummings gave in his very best style; the air, with laughing chorus, "Haste ye nymph" (Handel), for which the thoroughly genial delivery by Mr. Thomas of the solo won a loud encore; and the overture to *Guillaume Tell*, played with wonderful spirit and unanimity—an effective climax to a performance of more than ordinary attraction.

At the second concert (on Thursday evening), the programme consisted mainly of such pieces as the public have been accustomed to associate with "Mr. Henry Leslie's Choir."

THÉÂTRE DES FANTAISIES PARISIENNES.*

The Fantaisies Parisiennes seems now destined to reap the fruit of the ordeals it has gone through. From the moment this little lyrical establishment was opened, we predicted that it would prove successful, though only on the express condition of not following the example set by all *genre* theatres, and of offering a last refuge for musical art and for French composers.

The management had its moments of hesitation and its struggles, but the Fantaisies has entered on the right path, and success will now surely recompense the praiseworthy efforts made to attain it.

After having been closed a fortnight or so, the theatre has been re-opened, and the public summoned to applaud the new entertainments announced in the bills. It seemed as though some kind fairy had changed the whole aspect of the house by a touch of her wand. Where there was formerly only a long row of seats without any gallery, ranged against a long wall hung with crimson paper, there is now a first story with a double tier of galleries, stage-boxes, and convenient corridors, the whole forming a regular little theatre, admirably arranged and fitted up. It would appear, moreover, that the manager has had the excellent idea of making a notable diminution in the prices of admission, so as to attract all those classes, and all those numerous families, who are precluded by the higher prices from ever entering a theatre.

These are two decided and salutary ameliorations for which we can but praise M. Martinet. We have now to give an account of the works played on Monday, the 3rd inst., for the first time. The opening piece was the *Farfadet* of M. Adolphe Adam, but the great attraction of the evening was *La Croisade des Dames*, a posthumous opera by that Franz Schubert, whom we in France call the author of the "Forty Melodies," though he wrote more than five hundred, but as all we know of his is an album bearing the said number, forty, we are somewhat excusable.

Besides several grand symphonic compositions of high merit, including six masses, of which two, those in F and G, are very celebrated; a grand eight-part hymn for male voices; two *Stabats*; eight symphonies; choral works, and chamber-music; Franz Schubert wrote a large number of operas (fifteen, M. Félix Clément says, in his excellent work, *Les Musiciens Clébrés*).

He produced only one, *La Harpe enchantée* (August 21st, 1820). *Rosemonde*, brought out on the 20th December, 1829, was, properly speaking, nothing more than a melodrama, as was also *Fier-à-Bras*, a heroic romantic opera, considered Schubert's dramatic masterpiece, though it has never been put upon the stage.

La Croisade des Dames, played at Frankfort, in September, 1861, under the name of *Les Conjurés, ou la Guerre Domestique*, is, in every respect, a remarkable piece. M. Wilder, an erudite musician in addition to being an intelligent librettist, has written a

fresh libretto to Schubert's score. This was an arduous task, to be undertaken only by a man possessing great natural talent. M. Wilder has performed it with much tact, skill, and judgment. The following is an outline of the story that serves as a basis for Schubert's music.

We are in the time of the Crusades, and the action passes in a feudal castle. At the rising of the curtain, the ladies are alone in the place, for their husbands have left two years previous to go and wage war in the Holy Land. Their approaching return is announced, but, as it would appear that this return is to be followed by a fresh absence, the wives, indignant at their husbands' love for stabbing and slashing so far off, rise in open revolt, and swear they will not grant a single caress, or any other mark of their favour, till their lords have renounced the notion of again setting out on their travels. The Squire, Hector, who has preceded his lord, the master of the castle, has been a witness of the conspiracy. He determines on frustrating it, and soon finds an auxiliary in Suzanne, his betrothed. The reader will guess the rest. The women acknowledge that they are conquered, and, to prove their submission, don the coat of mail and gird on the sword, because they believe that by so doing they shall best meet the wishes of their husbands. This termination, which is a very happy idea, affords an opportunity for exhibiting some pretty mediæval Amazonian costumes and some evolutions performed by warriors in petticoats, displays generally popular with the occupants of the stage-boxes.

Schubert's score is very fine, especially as regards the choruses. The concerted pieces are numerous, and always admirably written. They sometimes contain six and eight *parties réelles*. The music is full and sonorous, and we recognize in it the skilful pen of the master who presented the *Liedertafeln* of Vienna with the finest choruses in their repertory. The chorus for the entry of the husbands, "Guerriers et Chevaliers, rentrons dans nos foyers," is simply magnificent in its accent and virile energy. The introductory chorus for the women, also, is extremely fine. But one piece of more than ordinary musical beauty, a piece we shall soon see in the bills of the Popular Concerts, or in those of the Conservatory, is the grand final chorus, where the phrase of the upper parts—"Seigneur, dans ces domaines," inverted for the men's voices, produces one of the most splendid concerted effects we ever heard.

We must pause a moment to express our admiration, mingled, we must own, with a slight degree of astonishment, at the masterly manner in which the choruses were executed. The chorus singers at the Fantaisies constitute a body quite out of the common; the ladies are pretty; both they and the men have voices, sing correctly, and are almost comedians. M. Martinet must possess some talisman to have effected such a result. At any rate, the execution of the choral music in *La Croisade des Femmes* is remarkable in the highest degree, and many leading theatres could not compete, in this respect, with the humble Théâtre des Fantaisies.

The vocal solos are less striking than the concerted music. However, the audience applauded very warmly the duet, "C'est toi," between M. Laurent, and Mdlle. Vois, and two *Lieder*, one sung by Mdlle. Arnaud, and the other by M. Gernier. Mad. Decroix was exceedingly good as the Baroness Cunégonde.

The scenery, dresses, and decorations are more than satisfactory; they are almost splendid. Many managers with higher pretensions are less prodigal, but M. Martinet cannot fail to reap the reward of the care bestowed on the piece. The orchestra, conducted by M. Constantin, continues more and more to deserve its high reputation.

STUTTGART.—Meyerbeer's *Africaine* continues the great operatic attraction.—The Society for Classical Sacred Music lately gave a concert when they executed: *Fantasia and Fugue* (G minor) for Organ, J. S. Bach; chorale, "Nun freut Euch, lieben Christen g'mein," Eccard; "Osterlied," Calvisius; "Passionsgesang," Prätorius; Chorale, Crüger, *Fugue* (F sharp minor) for the Organ, Handel; the 15th Psalm for Alto voice and Organ accompaniment, Marcello; "Magnificat," Durante, etc.

BRESLAU.—On the 23rd ult., Herr Brosig celebrated his twenty-fifth anniversary as *Capellmeister* at the Cathedral. His numerous admirers and pupils seized the opportunity to manifest, in various ways, the high regard they entertain for him.

DARMSTADT.—M. Gounod's *Romeo und Julie* does not increase in public favour, and will, probably, soon disappear from the bills.

* From *La France Musicale*.

M. MEYERBEER'S CURRIERS.*

People talk very frequently of M. Blaze de Bury's drama for which Meyerbeer wrote the music. This drama, entitled *La Jeunesse de Gothe*, was to have been performed at the Odéon, under the management of M. de la Rounat, during the lifetime of the composer. But Meyerbeer died, and, as he did not wish his score of *La Jeunesse de Gothe* to be produced before *L'Africaine*, it was kept back. At present, this same score is about to give rise to a strange action, brought by M. Blaze de Bury against Meyerbeer's heirs, who refuse to give up the master's manuscript, and who, indeed, cannot do so, unless obliged by a decision of the court. The following is the history of the score which has caused this conflicting state of things. Under the title of *La Jeunesse de Gothe*, M. Blaze de Bury wrote an exclusively dramatic piece, totally devoid of aught in the way of musical ornamentation. He went, one day, to read it to the great actress of the Gymnase, Madame Rose Chéri. The lady listened with as much attention as interest, while M. Montigny, who already knew the piece, read his paper in a corner of the room. At a certain scene, of a somewhat pathetic nature, and in which there were some verses intended to be sung, Madame Rose Chéri stopped the author. "This situation," she observed, "is new, touching, and singularly poetic. Music will render it as effective again. But the music must not be composed by the first comer. You must find some musician of repute and of whom you could be sure."—"Oh, as for that," replied M. Blaze de Bury, carelessly, "I can put my hand on some one. I will get Meyerbeer to write the music."—"At these words, M. Montigny looked up, and left off reading his paper. "Do you mean to say," he enquired, "that you could get Meyerbeer to write the music?"—"Certainly I could, I am sure he would do it to oblige me."—"In that case," said M. Montigny, "I take the liberty of telling you that, if you do not ask him, you will throw away a great success. With Meyerbeer, your drama assumes exceptional proportions. It contains situations which seem to have been created expressly for the composer. Add to your piece the immense musical interest of which it is capable, and you will see if I am not right in what I say."

M. Blaze de Bury appeared struck by this observation. He rolled up his piece and went off with it to Meyerbeer, whom he found in an admirable humour. Meyerbeer set to work, and, gaining more and more inspiration as he proceeded, soon completed a score which equalled in value a regular opera. The subject had carried him away, and his music had been proportionately developed. Henceforth it was inseparable from the drama. It was at this epoch that M. de la Rounat conceived the idea of getting up the piece. But *L'Africaine* was still in the composer's portfolio, and Meyerbeer would have nothing produced before *L'Africaine*. Alas! Meyerbeer died, but *L'Africaine* was played. M. Blaze then thought of his drama, and demanded the manuscript of the score. The answer he received was that it could not be given up, because, in his will, Meyerbeer had expressly forbidden any manuscript of his to be touched before his grandson had attained his majority, when the said grandson, and no one else, would be entitled to do as he chose with the manuscripts, "provided he was a musician."

For greater security, the illustrious deceased adopted a singular precaution. Mistrusting, doubtless, the curiosity and indiscretion of artists, he took very good care not to confide his valuable papers to any musician. He himself expressly chose the keepers of his treasures. In obedience to his last orders, his manuscripts were shut up in a trunk, well sealed, strongly padlocked, and confided, with a charge to preserve the trunk intact, to "four curriers in a suburb of Berlin," persons whom he never knew, whom he never even heard mentioned, and whose names he noticed on their signboards one day that he was taking a walk in the town. He made a note of these names—and they are to be found in his will. Now the thing is to have this trunk opened, so as to get out the score of *La Jeunesse de Gothe*. But the incorruptible curriers watch over the sacred object deposited with them. All the arguments in the world will not affect them; they probably have not the remotest idea of aught connected with the matter. This is probably the reason why Meyerbeer preferred them to any one else.

* From *La France Musicale*.

M. Blaze de Bury, who asserts that he has in his possession formal written promises, denies the right of the deceased to withdraw from the execution of what he considers an irrevocable contract. But who will decide the question? The police-court, and then a superior tribunal. Such is the present position of affairs.

To the Editor of the MUSICAL WORLD.

SIR,—Not to obtrude myself unduly on your notice, but to endeavour to make clear what the position of a musical composer really is in relation to his critics, I beg a line of your valuable space in general reply to what has been said about the oratorio *Ruth*. To have addressed each journal separately would simply have been impossible; may I, therefore, look to yours as the representative journal on music.

Do not let it be understood that I complain: rather would I feel grateful to any for instruction. Neither do I intend to use hard words. Nor am I indifferent. If I have been permitted to know anything whatever of myself it is of music, and music alone that I would speak.

Your remarks on Australia I pass by; not, however, without this reflection: you would think differently of a country that has grown to such importance in so brief a period if you knew it better.

The first discrepancy from traditional views you note is that the "purely narrative portions" of my oratorio are not, as customary, in recitative. To this I say, first, that the custom is by no means so unvarying as to warrant your remark; second, that the particular portion of *Ruth* selected for your ridicule is as nearly as practicable choral-recitative. If you meant recitative for one voice, then I have differed from your views in this instance. One voice delivering a recitative of the length of this prologue would even in the best hands be weak and tiresome. Remark those in *Samson* and in *The Fall of Babylon*. I have, therefore, chosen to deliver it by the whole choir. It does not become me to venture upon the discussion as to whether more agreeable or effective passages could not have been found to express this part of the narrative. But it certainly does come within my legitimate province to defend myself from the charge of writing it in "beaten-time," when I contend that it would have been perfectly impossible for a new composer writing for a choir who had never seen his music before to have taken any other course. I had to please at the outset: that was imperative. To have written broken fragments without measured time would have ensured a break down. I was therefore compelled, in presenting the opening portion of the oratorio, to be sufficiently marked to secure the interest of the listeners in the dry facts narrated loud enough to be heard, clear enough to be understood, and in such musical notation as should be practicable enough to be performed. If you will calmly say I have been wrong in any of these points, I and the public, who are the readers of your widely circulated periodical, will be grateful to you, especially if you will be sufficiently condescending to point out the particular phrase or passage that requires amendment, and say how it is to be done.

It would be tedious to you were I to travel on through the various objections that have been offered to the work; but if you would allow me space to do so, or to present some views of oratorio writing generally, I should feel proud to make the attempt. Of course my views need not be confounded with those of any one else, or, indeed, compromise in any way the rights or opinions of others. My only wish is to elucidate matters so as to arrive, with such assistance as I can from time to time glean from others, nearer to truth. It is no mere compliment, Mr. Editor, when I say sincerely that I feel from my heart deeply indebted to you for mentioning my effort at all within your pages; and that I have been much instructed by your remarks.—Yours very truly,

Feb. 12, 1868.

GEORGE TOLHURST.

TO DR. A. S. SILENT.

SIR,—The letter of "Epicuro Musico," which recently appeared in the *Musical World* suggests a topic worth the handling. It will be remembered that your correspondent wrote to express his annoyance at the cold reception given by the press generally (and, consequently, by the public), to Mr. Arthur Sullivan's admirable operetta, *The Contrabandista*. "I feel," he observed, "almost as

indignant as poor Haydon did at the crowds of noodles that flocked to see a wretched little 'Tom Thumb,' rather than his great picture, when I observe that, in the papers, more attention is bestowed on the pantomimes of the season than on *The Contrabandista* of Arthur Sullivan." In the indignation of the writer others who have heard the work doubtless share, but the case is, after all, only an example of a common practice. It is the offshoot and representative of a state of things which tells strongly against progress in this country, and, therefore, ought not to be overlooked.

Everybody knows the powerful influence exercised by commonly accepted sayings. Society has its axioms like mathematics, and, receiving them as such, never troubles to inquire into their truth. The schoolboy who reads in the introduction to his Euclid—"If two things be equal to the same thing they are equal to one another," never wants the fact to be demonstrated. He can see unless he be hopelessly dull, that the proposition is self-evident. In like manner, but not on like good grounds, society accepts certain assertions as infallible truth, when, in point of fact, the truth they embody is often an entirely imaginary quantity. "The English are not a military nation" is one of these axiomatic statements. With it we meet the shafts of ridicule launched at our perpetual blunderings in warlike matters, and fancy that we have effectively turned them aside. There never was such a miserable excuse for an avoidable shortcoming. No nation under the sun has more true soldiery instincts than our own; otherwise, I fancy, the boom of English cannon from English forts would not salute the setting sun all round the world, nor could a vast empire be held in subjection at the distance of thousands of miles. We may be unable so triumphantly to refute another common assertion which says that "England is not a musical nation," but there is strong ground for believing that it is radically as false as the one just mentioned, and that our country lags behind some others from other causes than natural disqualification for a better place. Public opinion, however, has chosen to put the worst interpretation on our position, and jumping to the conclusion that we are unmusical by nature has made of the belief a household word.

It is curious to trace the influence of such an axiom upon the society which accepts it. But, as in this particular case, the task is not always one of pleasure. Nothing could be more disastrous to our musical progress than the notion that we are not musical. It presents a *vis inertia*, the force of which has to be overcome before the smallest advance can be made. But it does more: it weakens the arm that would subdue it by exciting the fear that it cannot be subdued. Wellington looked upon the presence of Napoleon with a French army as equal—through the confidence of the one side and the depression of the other—to a reinforcement of 20,000 men. By this he merely illustrated the general truth that the man who sets to work in doubt of success is already half beaten. The young English musician, therefore, who enters upon his profession conscious of belonging to an unmusical and artistic nation, and who is for ever being reminded of it by reviewers and journalists as well as by common report, has need of all his elasticity and self-confidence. But the effect of the prevalent belief upon his own mind is by no means the worst part of the matter. Its effect upon his works is far more to be dreaded, unless, indeed, he be content to labour only in the lower spheres of the art. In that case his songs or ballads or light pianoforte pieces may stand upon their merits, because representing a class of composition in which it is graciously conceded that Englishmen may acquit themselves creditably. On the other hand, however, should he be ambitious and aim at getting honours in a classic field, his countrymen look upon him doubtfully in the spirit of the old query—"Can any good come out of Nazareth?" Then, if not before, he finds what a dead weight of prejudice has to be overcome before there can be a single progressive step. First of all the publishers do not care to look at his works, not, it must be said, as a matter of private feeling so much as of commercial policy. They naturally want what the public will buy, and object to losing money with the positiveness of men in general. Next it can only be by friendly influence, or a liberal expenditure of cash, that a hearing can be got for anything the English composer may have written. Even when obtained, audience and performers come together with forebodings of a *fiasco*. Those forebodings are, we are sorry to say, very often realized, but the contrary result never ensures a triumph. Everybody concerned is too much afraid of

the popular sentiment about English musicians to express all they feel. The audience go away distrusting their own judgments and inclined to believe their cheers were all a mistake; while the criticisms of the press, with every intention to be honest, cannot help reflecting the general feeling. It may even be that the journals pass the matter over in silence, because editors remember that "England is not a musical country," and set down English musical works as of little account. Seeing this the public at large remain utterly indifferent, the work drops out of the notice, and, it may be, the composer takes to making fantasias. In nothing is all this more true than in connection with opera. One of the "articles of faith" which every man and woman is expected to believe is that no English composer could by any possibility write an opera worth hearing. I can almost excuse this particular fact seeing how many have written operas *not* worth hearing. But I must protest against such hasty and mischievous generalization, especially as it tends to justify itself without reference to the actual truth. I may safely venture upon the assertion that so long as the idea referred to holds good, so long there will be no such thing as English opera. Composers will think, not twice, but many times, before they undertake a labour which, in any case uncertain as to result, may in this particular instance positively reckon upon being half condemned before a bar of the music is heard.

Here, then, is a state of things calling for a speedy and effective remedy. If we would do anything great in music it is clear that we must in the first instance emancipate ourselves from the notion that we can do nothing but what is little. To this result we can all contribute more or less. Composers, for example, in the intervals of giving lessons and writing shop songs for a living, may do their best to shake off the depressing feeling that they belong to an inferior race of music-makers, the "hewers of wood and drawers of water" in the music-making community. Audiences, on their part, should extend a warm and encouraging greeting to meritorious attempts, even when they are not meritorious enough to succeed; and the critics while exercising the right of criticism, should do so in the spirit which made the wise man exclaim, "Faithful are the wounds of a friend." But, I repeat once more (for it is the moral of the whole story), to do this we must get rid of the self-depreciation which has arisen out of circumstances really having no bearing upon the question at issue. Busy with schemes of enterprise or ambition, and worshipping wealth as the passport to everything worth having, our art-education has been sadly neglected. We are now beginning to open our eyes to the fact. When they are fully open, and the national energy is turned into the new channel thus discovered, the old delusion will speedily disappear, and England, which even now pays more for music than any country in the world, will no longer set herself down as an unmusical nation.—Your obedient servant,

THADDEUS EGG.

—O—
"To the Editor of the MUSICAL WORLD.

DEAR SIR,—In reply to "Violino's" inquiry, I beg to inform him the violin works by the late N. Mori are published by Kreutzer, Samson, and Co., 42, Maddox Street, W.—Yours faithfully,
Feb. 13th, 1868. S. A. S.

HORACE MAYHEW'S ULTIMATE AND PENULTIMATE.

NOT HIS FORTE.—The most unlikely person to meet at a Monday Popular Concert is Mr. Lowe, because he would object to encouraging Classical Music (*ultimate*).

THE MUSICAL VALENTINE.—In the *Huguenots*.—Eh? (*penultimate*).
[Also in *Faust*.—A. S. S.]

SCHWERIN.—Herr von Flotow's opera, *Zilda*, has been produced, but achieved only a *succès d'estime*.

DIOMEDES ON THE HIPPOPHAGI.

"I fed my mares with men. 'Tis not a myth,
For 'tis endorsed by Dr. William Smith.
To mares Alcides flung me. Things are changed.
I and my victims are alike avenged."

Langham Hotel.

Punch.

MR. J. F. BARNETT'S CONCERT.

On Tuesday night Mr. J. F. Barnett's annual concert attracted a very large audience to St. James's Hall. The feature which conferred importance on the programme, and, indeed, made it a matter of general interest, was the new cantata, composed by Mr. Barnett expressly for Birmingham, and, as our musical readers may not have forgotten, produced with great applause at the Festival of 1867. It was a bold venture on the part of a young musician to set the *Ancient Mariner* to music; but success justifies attempt, and that Mr. Barnett had not over-estimated his powers was unanimously admitted at the time. How skilfully he had embodied almost the whole of Coleridge's poem, and at the same time managed to give an agreeable variety to his work, by parcelling it out into scenes and endowing each scene with a marked individuality, was commented on in terms of befitting acknowledgment. Nor did the melody which seemed to flow from his pen with such ready grace, nor the able treatment of voices and instruments which made the whole as easy as it was agreeable to sing and to play, fail to obtain due recognition. A second hearing of the cantata fully justifies the impressions derived from the first, and the verdict of Birmingham was on Tuesday night confirmed by that of a London audience, among whom were observed an unusual number of musicians and connoisseurs. The performance, directed by Mr. Barnett himself, was, though by no means equal to that at Birmingham, for the most part highly satisfactory. A chorus of 250 voices, and an orchestra some eighty strong, including in its ranks many of our most distinguished players (with the experienced Mr. Willy as principal violin), co-operated zealously in the task before them, and were efficiently aided by the quartet of solo singers—Mdlles. Clara and Rosamunda Doria (soprano and contralto), Messrs. George Perren and Renwick (tenor and bass). The cantata was listened to with interest from beginning to end, and no less than four pieces were encored and repeated—the air for tenor, "Down dropt the breeze" (Mr. Perren), the choruses, "About, about, in reel and rout," and "The upper air burst into life," perhaps the most effective of the series, and the duet for soprano and contralto, "But tell me, tell me, speak again" (the sisters Doria), in which the violins muted impart such characteristic colouring to the accompaniment. At the end of the performance Mr. Barnett was twice called back to the platform and enthusiastically applauded by the whole audience, the members of the chorus and orchestra joining heartily in the demonstration. Thus having successfully passed two ordeals, the *Ancient Mariner* is tolerably sure to make its way.

The second part of the concert began with a brilliant performance of Mendelssohn's concerto in G minor (No. 1) for pianoforte and orchestra, Mr. Barnett—who, as musical amateurs are aware, has won no less distinction as a pianist than as a composer—himself taking the pianoforte part. This, too, was an honourable success for the concert-giver, who thus earned in one evening two badges of merit. The interest of the vocal department was centred in the sisters Doria, two young ladies whose professional education and experience have been obtained in Italy, and who afforded pleasing evidence of their talents in an air from the *Prophète* (Mdlle. Rosamunda), the *bolero* from *Les Vepres Siciliennes* (Mdlle. Clara), and a duet from Donizetti's *Maria Padilla*, receiving in each instance the warmest tokens of encouragement. A part-song by Silcher and the overture to *The Ruler of the Spirits* (Weber) were also in the programme.

LEIPZIG.—The new theatre was opened on the 28th ult., with Weber's "Jubelouverture," a "Festspiel," by Gottschall; Gluck's overture to *Iphigenie in Aulis*; and Goethe's *Iphigenie auf Tauris*. All the Court and the notabilities of the town were present. The orchestra was considerably augmented on the occasion, and, under the conductorship of Herr Schmidt, played the above overtures in a masterly manner. The acoustic qualities of the new edifice are very satisfactory. —15th Gewandhaus Concert: *Erkönigs Tochter*, Gade (the solos sung by Mdlle. Thoma Börs, Madame Häfner-Hacken, and Herr Hill); and *Ver Sacrum*, Ferdinand Heller (the solos sung by Mdlle. Börs, Madame Häfner-Hacken, Herren Robling and Hill). —16th Gewandhaus Concert: Overture to *Athalie*, Mendelssohn; air from *Esio*, Handel (Herr Wallenreiter); Symphony Concertante, for Violin and Tenor, Mozart (Herren Röntgen and David); Songs, Schubert; Sonata for Violin and figured bass, Handel (with pianoforte accompaniment, arranged by David); and *Sinfonia Eroica*, Beethoven. —At the seventh concert of the Euterpe Society (given in remembrance of Moritz Hauptmann), the programme was as follows: Funeral Music for Orchestra (new, and composed for the occasion), E. F. Richter; "Graduale," "Offertorio," "Sanctus," and "Benedictus," from the Mass, Op. 30, Moritz Hauptmann (the solos sung by Mesdames Schilling, Schmidt, Herren Wiedemann, and Richter); and the Fifth Symphony, in C minor, Beethoven.

HALLE.—The members of the Singacademie lately gave a performance of J. S. Bach's second *Weihnachtskantate*, and Mendelssohn's *Walpurgisnacht*.

Cologne, 5th February.

On the 23rd of last month a great Amateur's-Concert took place at the *Gürzenich Saale* in aid of the sufferers of the east of Prussia, plagued with the most terrible scourge, the famine. Sixteen Ladies and Gentlemen belonging to the aristocratical sphere proved how highly cultivated is the music in Cologne; and indeed the good influence of F. Hiller for the pianoforte, and the Marchesis for singing, gave the best evidence on the occasion.

Some airs, Lieder, duets, choruses, pianoforte pieces for solos, four and eight hands, and a trio for piano, violin and cello were capitally delivered, and delighted the crowded and very fashionable audience, who were very prodigal in their applauses and recalls. The prices of tickets having been redoubled on the occasion, more than £300 netto were the result of the concert.

For the same charitable purpose a grand instrumental and vocal concert was given at the opera house here by the manager Herr Ernst, on the 30th of January last. Out of the members of the Opera and F. Hiller, some pupils of our Conservatoire contributed to the programme, singing different duets and tertzets for female voices. The feature of the evening was the debut of one of them, Frl. Schmitz from Cologne, who made a regular hit in the variations of Proch. Her voice is the most pure and sympathetic soprano, and her vocalisation is really wonderful. (I hear that this highly gifted young lady is already engaged at the Royal Theatre at Cassel, where she will come out in September next.) On the same concert our dramatic *prima donna* Frl. Schenkerlein (pupil of our Conservatoire) met with the most enthusiastic applauses and recalls, on her poetikally delivering of some Lieder by Schumann and Mendelssohn. But this time alas the attendance was not a very large one.

Romeo and Giulia of Gounod, capitally given, has met here with the same *Succès d'estime* as through the whole Germany. It is an interesting work, but it lacks the originality of Faust, although reminding of it as well as of Wagner's and Meyerbeer's music almost at every phrase. The waltz sung by Giulia in the first act is the most trivial piece of the opera, and the best number of the whole score is Mercuzio's song. The duet scene reminds so very much of the same Situation and music in the Ugonotti, and the grand duet between Romeo and Giulia in the fourth act is a real *deguise* of the garden duet in Faust. Why does Gounod make the two lovers die with an impetuous *fortissimo* I cannot understand! It is a quite anti-logic, and therefore a quite anti-drammatic effect!

Our Seventh Gürzenich Concert yesterday was highly interesting. The first part of the programme included the well known Concert-overture (in A natural) by F. Hiller, two Choruses for female voices, with horn and harp accompaniment, by Joh. Brahms, a Concerto for pianoforte and orchestra composed and performed by A. Rubinstein, the requiem for Mignon, for solis and mixed chorus by Schumann, and four pianoforte pieces played by Rubinstein, (A) Fantaisie chromatique of Seb. Bach, (B) variations (E natural) by Handel, (C) Rondò (A minor) by Mozart, and (D) *Marcia alla turca* from the Ruines d'Athènes by Beethoven. The second part of the programme was exclusively filled up by the unrivalled Symphony (in A minor) of Mendelssohn. Rubinstein was rapturously applauded as a composer as well as an extraordinary pianist, and on being recalled several times after playing the four named pieces, he performed magnificently a *notturno* by Schopin. Rubinstein has announced a concert at the Hôtel Disch here for Sunday next.

SALVATORE SAVERIO BALDASSARE.

A CLERGYMAN ON THE OPERA.—The Rev. Robert Collier, of Chicago, in a recent sermon enthusiastically advocated the opera, and said that music is the handmaid of the church and the schoolhouse. He says, "Let it go out from the pulpit to-day that the opera is demoralizing, and the place would be filled with young people all anxious to see a place and hear a performance that called forth such powerful denunciations." He then cited Brignoli "a light in nature," and La Grange "a light of grace and truth," while Miss Phillips is an example of purity and honour, and all three are "God's singing birds in the arbour of refinement and culture."—*American paper*.

MYDDELTON HALL.—Mr. Halley, organist of St. Paul's Church, Liverpool, gave his first concert on Monday last to a large audience. A number of Mr. Halley's own compositions were performed, and encores were awarded to his duet, "Maiden, wrap thy mantle round thee;" a song, "The Oak of our Fathers;" a ballad, "Lang Syne;" and a pianoforte fantasia, "Capricciato," excellently played by the composer. Mr. Halley was assisted by Miss Banks, Miss Meadows, Miss Flower, Miss Randal, Mr. Leigh Wilson, Mr. Welch, and Mr. Carrodus, who performed Ernst's *Otello* fantasia most exquisitely.

BARCELONA.—Signore Marchisio (sisters), La Grua, Signori Tamberlick, Grossi, Everardi, Rotta, Rossi-Galli, and Bottero, are engaged at the Teatro Principal for Easter. Señor Vellas will be the conductor.

MUNICH.—Gluck's *Armida* has been revived in admirable style.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

MORNING PERFORMANCE,
SATURDAY, FEBRUARY 15TH, 1868.
To commence at Three o'clock precisely.

Programme.

- PART I.**
QUARTET, in F, Op. 59, for two Violins, Viola, and Violoncello—MM. STRAUS, L. RIES, HENRY BLAGROVE, and PIATTI ... *Beethoven.*
SONG, "L'Addio"—Madame SAINTON-DOLBY ... *Mozart.*
SONATA, in E flat, Op. 81, "Les adieux, l'absence, et le retour," for Pianoforte alone—Madame SCHUMANN ... *Beethoven.*
- PART II.**
ABENLIED, for Violoncello, with Pianoforte Accompaniment—Signor PIATTI ... *Schumann.*
SONGS { "Questions " } Madame SAINTON-DOLBY ... *Mendelssohn.*
TRIO, in B flat, Op. 99, for Pianoforte, Violin, and Violoncello—Madame SCHUMANN, HERR STRAUS, and Signor PIATTI ... *Schubert.*
CONDUCTOR—MR. BENEDICT.

MONDAY EVENING, FEBRUARY 17TH, 1868.
To commence at Eight o'clock precisely.

BEETHOVEN NIGHT. FIRST APPEARANCE OF HERR JOACHIM THIS SEASON.

Programme.

- PART I.**
QUARTET, in E minor, Op. 59, dedicated to Count Rasoumowski, for two Violins, Viola, and Violoncello—MM. JOACHIM, L. RIES, HENRY BLAGROVE, and PIATTI ... *Beethoven.*
SONG, "The Violet"—Miss CECILIA WESTBROOK ... *Mozart.*
SONATA, in G, Op. 79, for Pianoforte alone (first time at the Monday Popular Concerts)—Mr. CHARLES HALLE ... *Beethoven.*
- PART II.**
TRIO, in B flat, Op. 97, for Pianoforte, Violin, and Violoncello—Mr. CHARLES HALLE, HERR JOACHIM, and Signor PIATTI ... *Beethoven.*
SONG, "The Charmer"—Miss CECILIA WESTBROOK ... *Mendelssohn.*
SONATA, in G, Op. 30, for Pianoforte and Viola—Mr. CHARLES HALLE and HERR JOACHIM ... *Beethoven.*
CONDUCTOR—MR. BENEDICT.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. To be had of AUSTIN, 28, Piccadilly; KRITH, FROWSE, & Co., 48, Chapside; and of CHAPPELL & Co., 50, New Bond Street.

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BIRTH.

On the 4th inst., at Berlin, the wife of Herr Kammermusik EDUARD GANZ, of a daughter.

DEATH.

On the 10th inst., at Ramsgate, after a lingering illness, ROBERT SIDNEY PRATTEN, Esq.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Eleven o'clock A.M. on Fridays, but not later. Payment on delivery.

The Musical World.

LONDON, SATURDAY, FEBRUARY 15, 1868.

THE ORGANIZATION OF "POPULAR CONCERTS" IN GERMANY.*

DURING the last few years the interest formerly evinced by the public for concerts has certainly been diverted from them to opera. It is a rare occurrence even for the most celebrated artists now-a-days to fill a room; while the public flock to hear any opera

in which a popular cantatrice or a favourite tenor appears. In some small towns, concerts are, to some extent, prevented from falling into neglect by the local musical societies, which engage artists for a fixed sum, but even they can invite only such artists as have already achieved a reputation, while the number of candidates far surpasses that of those elected. In large capitals these societies cannot well exist, because the entire organization of the concert system is different. There is no regular public which can be relied on, one year with another, and any system of concerts must have a completely different foundation—there is more chance that an association founded for purely musical objects will prosper in smaller towns, because the relations between the management and the public are more intimate, and the opinion of the latter carries weight with it outside as well as inside the concert-room; but in a large town a combination of this nature would not be attended with a beneficial result for the following reasons.

If the founders of such a society are private persons who attend to it from a mere love for art, they will soon perceive that it is impossible for them, with their regular professional duties, to devote unflagging attention and labour to their task, and concentrate all their efforts on one point. If, again, the majority of the founders consists of men of rank or even men of independent means, following, therefore, no settled occupation, the undertaking is still worse off, because such individuals, in their zeal for the artistic Ideal floating before their minds, entirely lose sight of the practical part of the question, and waste more money than they spend judiciously. No board of directors, as it is termed, has hitherto, in large cities, advanced the interest of any art institution, no matter how heavy the sacrifices they have made. The case is even worse when only musicians are at the head of such an undertaking, because they cannot easily work well together, and because, at the same time, they are placed as directors and musicians in opposition to public opinion, and also because a continuance of the enterprise is combined with sacrifices which they cannot be expected to make. We are not, of course, speaking of Subscription Concerts, which, being got up by firmly established musical bodies for a definite purpose (a fund for widows of deceased members, a sick fund, etc.), must be limited to a certain number of evenings, a certain kind of entertainment, and a certain class of subscribers. We are now speaking of concerts like the Monday Popular Concerts in London, and of the concerts given by M. Padeloup in Paris—and let it be here laid down as a fixed principle that such undertakings can be set on foot only by a private person, or by a musician, who, like M. Padeloup, acts merely as conductor; nay, we almost feel inclined to assert that M. Padeloup's example cannot possibly be taken as a model in Germany, because M. Padeloup possesses, perhaps, more talent as an arranger than as a conductor, and because he had the skill to make a number of experiments, before he could so cleverly combine the various threads as to achieve such satisfactory results; he began with an orchestra of boys, with the *Concerts des jeunes Artistes*, and has ended by rivaling the concerts of the Conservatory. A German musician would hardly go through such experiments and ordeals, nor would he meet with the support of which M. Padeloup could boast. It is, unfortunately, a fact only too frequently demonstrated, that in all musical undertakings which have met with the slightest reverse, the interest in them, no matter how lively it may have been at first, has cooled down, and, however favourably they were afterwards being developed, they have been wrecked by the stolid apathy of the public.

A German Chappell—a gentleman combining a correct knowledge of artistic matters with business experience, and not appearing *himself* in the undertaking—would, supposing he possessed the necessary means and the necessary perseverance, have a most

* From the *Neue Berliner Musikzeitung*.

brilliant chance; of course, he would have to secure the very best artists to support him. For any other persons, however, especially professional musicians, who must always be appearing themselves, there are such very great obstacles to surmount, that, sooner or later, they are obliged to abandon the wearisome road that leads to no goal.

E. H.

NATIONAL ACADEMY OF MUSIC.

THE following letter has been addressed to the 500 Memorialists who signed the appeal to the Government in favour of a National Academy of Music, in connection with a National Opera Institution:—

25, Great Western Terrace.

SIR—The appeal to the Government and the Royal Commissioners in favour of a Government School of Music, in connexion with a National Opera, signed by yourself and upwards of 500 members of the musical profession, has been duly laid before the Royal Commissioners, and will in the course of the present season be brought before the House of Commons. I am requested by the promoters of the appeal to advise you that the Society of Arts are endeavouring, in the meantime, to obtain signatures to a memorial in favour of a plan to connect a School of Music with that of Art at the Kensington Museum, an arrangement which does not include the advantages of a National Opera, nor that of national supervision in the education of professional students. There can be no doubt but that the Society of Arts can make their plan attractive enough to draw together a large number of professional and amateur students; but can the best interests of national music be thus forwarded? Will not the advantages pointed out by the memorialists to Government, namely, the foundation of a National Opera, and Government supervision in a select and carefully trained national school for professional students, be lost sight of altogether?

The mere assemblage of a vast concourse of heterogeneous students at the Kensington Museum does not promise much for the promotion of that improvement in national music for which the profession and all those lovers of music generally are so ardently desirous. Yet the one scheme must inevitably prove injurious, if not paralyzing to the other, and if persisted in, can only occasion regret that the larger and more extended plan of usefulness should be sacrificed to the less. The establishment of a fresh, living, National School of Music, under the supervision of the nation, and the training of the best masters, combined with a National Opera, were it only an experiment, is a plan at once so full of promise and encouragement for the best interests of music in this country, that every earnest musician should lend his aid and energies in so noble a work, and deprecate any lesser schemes that may militate against so desirable and public-spirited an undertaking.

—I have the honour to be, sir, your obedient servant,

(Signed) WM. BEAVAN,

Hon. Sec. to the Promoters of the appeal to Government in favour of a National School of Music in connexion with a National Opera.

SIGNOR TITO MATTEI'S PIANOFORTE RECITAL.—Signor Tito Mattei, the well-known pianist and composer, gave the first of a series of pianoforte recitals on Thursday at the Hanover Square Rooms, which attracted an overflowing audience. Signor Tito Mattei in his two-fold capacity of creator and executant, exhibited his talent in the most favourable light. He played Mozart's Sonata in D major, for pianoforte and violin, with Herr Straus, and the performance was admirable throughout, and was received with loud applause. A clever concerto in C minor, for the pianoforte, by Signor Li Calsi, accompanied on a second pianoforte by the composer, was played with immense power and considerable skill. Signor Tito Mattei, as may be supposed, performed some of his own pianoforte works, among which his "Etude de concert" was given with such extraordinary force and brilliancy as to gain a recall. He also gave his popular pieces, "La Harpe," "La Gaité," "La Mandoline," and "Etude Caractéristique," finishing the recital with (by desire) his "Grand Waltz," which drew forth immense applause. Herr Straus played the Sonata in A major by Handel in a masterly style; and Miss Fanny Holland sang a new song of Signor Schira, "The Snowflakes and the Citron Tree," and a charming little ballad of Bevilgnani's, "To him I gave my heart," which was unanimously encored. The recital was a perfect success. Signor T. Mattei will be assisted at his next recital by Signor Piatti, and Madame Emmiline Cole will be the vocalist.

—B. B.

A FIDDLE IN DANGER.

Suppose that Mr. Punch had a daughter, who was (as such a being's daughter would be likely to be) a splendid musician, and who sang in public. Suppose, that an Irish fiddler wrote to Mr. Punch and said, "If you will give me a good notice of my fiddling, I will engage Miss Punch for my London Concerts." What do you think, dear musical and critical friends, that Mr. Punch would do? Don't you think he would act in the spirit of Valentine when he comes upon the musical Faust—only with better luck? Well, you shall see what you shall see.

To Paganini Redivivus, Esq.

Punch.

PRESENTATION OF AN ORGAN.—An organ, containing 367 pipes, has been presented to the Parish Church, Westbury (Bucks), by the Hon. Mrs. Percy Barrington.

MISS ROSE HERSEE has been engaged by Mr. Mapleson for his touring concert party, which now comprises Mdle. Tietjens, Madame Demeric-Lablache, Miss Rose Hersee, Mr. Tom Hohner, Mr. Santley, Mr. Wehli, and Signor Bevigiani.

MADAME BISHOP gave a series of concerts at the Banqueting Hall, Madras, recently. The hall, according to a Madras paper, was well filled on each occasion, and the performances gave the greatest satisfaction.

MISS EDITH WYNNE IN ITALY.—We are glad to announce that, by letters we have received from Florence, our popular vocalist, Miss Edith Wynne, has created a marked sensation in musical circles by her singing of English compositions. Miss Wynne is studying Italian singing, under Signor Romano, the well-known vocal teacher in that city, and may be expected in London early in the forthcoming season.

ITALIAN CHURCH, HATTON GARDEN.—On Sunday last Rossini's *Stabat Mater* was sung after Vespers. The performance was highly creditable, and the music was heard to especial advantage in the church, the acoustical properties of which are remarkable. The orchestra, which is complete, was ably conducted, and the church crowded to the ceiling. The *Stabat Mater*, we hear, will be repeated on the 23rd of March.

PARIS.—The new opera, *Le Premier Jour de Bonheur*, the libretto by MM. Dennery and Cormon, music by Auber, is to be produced this evening at the Opéra-Comique.—The Théâtre-Lyrique is about to have a branch established at the Théâtre-Italien. M. Bagier has let his theatre to M. Carvalho, who intends giving performances with the Lyrique company on the evenings not devoted to Italian Opera.

THE COUNTESS OF HARRINGTON.—It is not generally known that the present Countess of Harrington is the daughter of a madrigal writer. It appears that when Mr. Pearsall was residing in Switzerland with his family in 1838, young Mr. Stanhope, son of Dean Stanhope, paid his addresses to his daughter Elizabeth, and married her. At the time there seemed little prospect of his succeeding to the title. However, in 1866, the previous Earl, who was his cousin, dying, he became his successor.

"BANTER."—The last of the comic periodicals, by name *Banter*, is prematurely (?) deceased! This early giving up the ghost would seem to signify something. After all, is not *Punch* enough? What do we want with endless samples of *Punch* and water? *Punch* is too generally generous to be mixed impunitively with a tasteless fluid. We have now also *The Razor*, *The Rock*, &c. A new comic halfpenny periodical, to be entitled *The Point*, is said to be on the stocks.

LYCEUM THEATRE.—Great things are expected from the new play of *Narcisse* to be produced at the Lyceum on Monday next, with a very strong cast and magnificent scenery from drawings recently taken in Paris and Versailles, where the scene is laid. *Narcisse*, the hero of the play (originally produced at Berlin), will be sustained by Mr. Bandmann, who gained a great reputation in Germany and the United States; the heroine, by Miss Milly Palmer, whose recent success as Juliet will excite public interest in her future. Madame Pompadour will be in the competent hands of Miss Herbert, of the St. James's Theatre, while a third female rôle will be allotted to Miss Furtado. There will at all events be plenty of personal attraction in *Narcisse*, whatever the play itself may prove to be.

SIMS REEVES AT BIRMINGHAM.—"Mr. Sims Reeves's 'Ballad Concert,'" writes a local journal, "was as well attended as the very popular character of its programme had led us to expect. Many people who affect to be musical are apt to assume a show of harmonic learning by disparaging the exhibition of simple melody as beneath the notice of a great singer, or of a musically intelligent audience. To our thinking no greater mistake can be made. To sing a simple melody well requires the greatest of all arts—the art to hide art—to give the appearance of natural intuition to the most subtle consideration of the best means of impressing the mind, through the ear, with emotions that are the more captivating in proportion as they appear to be the result of purely unstudied means. As the possessor of a power thus to act on the musical susceptibilities of an audience—with the exception of Miss Stephens—no singer of the ballad school has, in our memory, surpassed the *beneficiaire*. It is this power of giving a natural, and hence impressive, reading to the subject matter of his song that makes Mr. Sims Reeves one of the greatest living singers of sacred text, as well as of simple secular melodies. In alluding to ballad music, we do not include in that nomenclature the rubbish continually vended under it, but to such melodies as the sea songs of Dibdin, which, by their appeal to the heart, though sometimes in a rude way, have had power in their day to evoke even a national feeling; or to such strains as 'The Last Rose of Summer,' the exquisite beauty of which has been sufficient to make it the mainstay of a modern Italian opera by its irresistible appeal to the hearts of the audience. The ballads selected by Mr. Sims Reeves were of several schools, ranging from the square-toed and somewhat *rococo* forms of Dr. Arne's ballad, 'Water parted from the Sea'—quoted in its day by Tony Lumpkin's friend, the beard-dancer, as 'one of the genteelst of tunes'—to the rough sea song of the 'Bay of Biscay,' finely contrasted by an exquisite rendering of 'The Last Rose of Summer,' to the encore of which Dibdin's 'Tom Bowling' was given with a manly but touching pathos."

WESTBOURNE HALL, BAYSWATER.—Mr. Lansdowne Cottell gave a concert here on Tuesday evening, the executants, for the most part, being his own pupils. The programme was absurdly long, and some of the performances claimed the utmost indulgence. As we had rather praise than find fault—more particularly in the case of beginners—we shall point to some of the pieces which really merited a good word. Among the instrumentalists Master Munday was conspicuous, playing Mr. Sydney Smith's "Golden Bells," and Ascher's "Alice," brilliantly, and with great effect. Miss Laura Powell, a very young lady and pupil of Miss Powell, was to be commended for a nice and neat execution in a pianoforte piece by Wallace. Among the other young pianists entitled to praise was Mdle. S. Da Cunha, Miss Jessie Pococke, and Miss Janey Pococke. The singers were not so well trained as the players, so we shall say nothing about them.

MUSICAL AND DRAMATIC RUMOURS.—If we are rightly informed, the forthcoming opera season will see some important changes in our operatic managements. Her Majesty's Theatre will not be rebuilt. Mr. Mapleson will forfeit his deposit at Drury Lane Theatre, and, in place of competing with Covent Garden at Mr. Chatterton's house, will accept the management of Covent Garden under a joint-stock company (limited), Mr. Gye having consented to retire. Mr. Augustus Harris, who is now in Russia, at the Imperial Theatre, acting as stage manager, will probably remain there, and London will have "only one grand opera-house, viz., Covent Garden Theatre." This is the latest rumour in well-informed theatrical circles, and we give it for what it is worth. Drury Lane will console itself with a new drama by Mr. Andrew Halliday, which has been some time in preparation.—*Express*. [We give the above for what it is worth.]

MADAME PUZZI'S SOIREEs.—The second of these aristocratic entertainments came off on Friday evening, the 24th ult., at the residence of the Marchioness of Downshire, Belgrave Square. The singers were Miss Rose Hersee, Miss Holland, Miss Julia Elton, Mdle. Mela, Mdle. Fanny Puzzi, Messrs. Trelawny Cobham and Ciabatta; the instrumentalists—Signor Rizegari (violin), Signor Tito Mattei (pianoforte), and M. Pague (violoncello). Among the most admired vocal performances were Braga's *Legende Valaque* sung in artistic style by Mdle. Fanny Puzzi, accompanied on the violoncello by M. Pague; Signor Schira's very graceful and charming duet, "Si t'adoro," sung by Miss

Holland and Signor Ciabatta; the duet from the *Sonnambula*, "Son geloso," by Miss Rose Hersee and Mdle. Mela; and "Adelaide," by Mr. Trelawny Cobham. Signor Mattei played a pianoforte solo with his usual effect, and M. Pague a solo of his own composition with equal success. The third *soirée* took place last evening in the same locality. Of this in our next.

KENNINGTON.—A concert was given at the Horns' Assembly Room on Tuesday week, in aid of the funds of the Post Office Band. The singers were—Madame Stuttaford, Mdle. Romanelli, Miss Rose Hersee, Mr. Lewis Thomas, Mr. Kerr Gedge, Mr. Perren, Mr. Renwick, and Mr. Frank Elmore; instrumentalists—Mr. Viotti Collins (violin), Mr. Tyler and his sons (trio of saxophones), and Mr. Sidney Naylor (pianoforte). The programme was long, and fully two-thirds of the pieces were encored. Miss Hersee received encores for both her songs—Auber's "C'est l'histoire," and her ballad, "A Day too Late." Mr. Lewis Thomas gave "The White Squall" (Barker), and "The Lass that loves a Sailor." Mr. Renwick was encored in Hatton's "Twenty Years," which he gave with much dramatic colouring, and substituted "Hearts of Oak." Mr. Perren sang "Come into the Garden, Maud," his own song, "When first the hills;" and Taylor's new song, "Tell me where my spirit dwells." Mr. Elmore gave Herr Reichardt's "Thou art so near," with care and taste. Mr. V. Collins introduced two solos, "The Carnaval de Venise," and "The Carnaval de Cuba" (Sivori), playing both skilfully and being liberally applauded. The band, consisting solely of brass instruments, conducted by M. Eugene Vimeux, played some of the conductor's compositions. The large hall was quite filled and the audience unusually demonstrative.—W.

GRAVESEND.—The ninth of the Monday Evening Concerts was given in the Assembly Rooms, Harmer Street, the singers being Miss Emily Spiller, Mr. Frank Elmore, and Mr. Sawday; instrumentalists, Mr. Viotti Collins, Mr. Finch, and Mr. Edmund Woolhouse. Among the most successful vocal pieces were Mr. Ganz's "When we went a-gleaning," sung by Miss Spiller; Nicolai's duet, "One Word," by Miss Spiller and Mr. Elmore; the popular *lied*, "Thou art so near," by Mr. Frank Elmore; and Handel's "Oh, ruddier than the Cherry," by Mr. Sawday. Paganini's "La Clochette," was played by Mr. Viotti Collins. In Mozart's pianoforte quartet in E flat, Miss Spiller undertook the pianoforte part, owing to the indisposition of Mr. Sidney Naylor, a proof of the readiness and intelligence of the young lady.

DRESDEN.—According to the official returns just issued by the Intendant's Office, from the 1st January to the 31st December, 1867, forty-eight different operas were performed at the Theatre Royal, three being new.

PROVINCIAL.

"Last year"—says our contemporary, the *Scotsman*—"a series of concerts was organized by Madame Sophie Weisse, in EDINBURGH, for the purpose of giving compositions by the great masters, popularly known as chamber music. The undertaking was attended with risk, but the result justified the experiment. The attendance was uniformly good, and the concerts appeared to afford satisfaction. Encouraged by this, Messrs. Paterson & Sons undertook the responsibility of a second series this season, which has just terminated in the Hopetoun Booms. The interest they created does not seem to have suffered any diminution. During the present series two remarkable compositions have been given for the first time in Edinburgh—Schubert's Trio in E flat, Op. 100, for pianoforte, violin, and violoncello; and Schumann's Quintet, Op. 44, for pianoforte, two violins, viola, and violoncello. There were no novelties to distinguish the most recent concert, but the last of Beethoven's pianoforte trios made a fitting close to a most enjoyable programme. An announcement was made by Mr. Paterson that it was his intention to give a morning performance on the 8th February.

The third of the concerts under the management of Mr. Muir Wood took place on Thursday, Jan. 30th, in the Queen's Rooms, GLASGOW, in presence of a brilliant audience. The instrumentalists were Madame Schumann (pianoforte); Herr Straus and Herr L. Ries (violins); Mr. Zerbini (viola); and Signor Piatti (violoncello); the vocal department being represented by Mr. Vernon Rigby. Schumann's Quintet in E flat, Op. 44, for pianoforte, two violins, viola, and violoncello, produced in 1842, was the instrumental feature. Mr. Vernon Rigby sang "Adelaide"; a masterly performance of Molique's "Saltarello," by Herr Straus, was warmly applauded; Mr. Vernon Rigby, in Benedict's romance, "Nulla da tell bel' angelo," confirmed the impression he had previously made; Madame Schumann played two solos, Schubert's

"Deux momens musicaux," and Polonaise in A flat, by Chopin; and after other proceedings, vocal and instrumental, the concert was brought to a close by Beethoven's Sonata, Op. 47, dedicated to Kreutzer, admirably interpreted by Madame Schumann and Herr Strans.

The concert given at the Working Man's Club, HANLEY, on Tuesday was eminently successful, and Sir Edmund and Lady Lechmere have reason to be pleased at having been the means of giving to the inhabitants of the neighbourhood an opportunity of spending an agreeable evening. "Musically speaking," writes *Barrow's Worcester Journal*, "the concert was a great treat. The solos of Mrs. A. H. Somers Cocks, the Rev. A. Sowell (Malvern), the Rev. A. Fowler (Upton-on-Severn), and Mr. Albert Brown (Malvern) were enthusiastically encored. Lady Lechmere, Miss Temple, with the lady and gentlemen above-named, took part in the glee, and were encored in the 'Blue-bells of Scotland' (part-song). 'Sleep gentle lady' was very well sung. Mr. Isaac (Worcester) played two solos on the violoncello, accompanied on the pianoforte by Miss Isaac, and the last was re-demanded. There was a large attendance. The accompanist was Mr. Dix."

Messrs. Lyon and Hall's grand concert last week, held in the Dome Assembly Room of the Pavilion in BRIGHTON, was attended by a large and fashionable audience. Mdlle. Tietjens, and party were engaged and a great success rewarded the enterprise of the concert-givers. Every seat was taken early on Tuesday for Mr. Sims Reeves's concert on Wednesday, at the same room, under the management of Messrs. Potts & Co. Upwards of 2,650 tickets were disposed of. Madame Sainton-Dolby, Mr. Sainton, Mr. Patey, and Herr Engel, Mr. Land's "Glee and Madrigal Union" assisted Mr. Reeves. Mr. W. Ganz conducted.

The performance of the *Messiah* on Tuesday last, at CROYDON by the Sacred Harmonic Society, under the conductorship of Mr. F. Kingsbury, was a success. The soloists were Miss Robertine Henderson, Miss Potter, Mr. George Perren, and Mr. Lewis Thomas. Miss Henderson, in her soprano airs, delighted the audience; and the other solos were rendered in a worthy manner. The band and chorus performed their parts with precision and effect.—*Croydon Chronicle*, Jan 25th, 1868.

"We understand," writes the *Norfolk Chronicle*, "that Bishop Eden wrote to Dr. Buck to send him one of his pupils as organist and choir-master of his new Cathedral in Inverness, that Dr. Buck has fixed on his talented pupil, Mr. Arthur Bishop, son of the Rev. W. Bishop of this city. We have often heard this young man at Trinity Church, Heigham, and as often admired the finished style of his organ playing. Mr. Bishop is much valued not only by the congregation at Heigham, but by the members of the Cathedral, where he played two or three Sundays ago to the admiration of all who heard him. Mr. Bishop is one of the four pupils of Dr. Buck who are going to play Benedict's new Pianoforte Concerto for a prize. Benedict is to be the umpire, and Dr. Buck gives the prize."

The *Cork Examiner* informs us that the attendance of the English Opera Company, at present in Limerick, at the Dominican Church, Glentworth Street, Cork, to sing at High Mass, attracted a large congregation. The entire opera company attended, accompanied by their full orchestra and their conductor, Herr Lutz. Zingarelli's "Laudate" was sung by Mr. Parkinson and chorus; the "Inflammatus," by Miss Cole and choir; the offertory, "Quis est homo," duet, by Madame Lancia and Miss Zerbin; the *Sanctus*, by Mr. Ferneaux. After the consecration Madame Lancia sang "Ave Maria." Then followed "Agnus Dei," quartet and chorus, the concerted and solo parts by the principal artists, succeeded by Rossini's "Tantum Ergo" (the entire troupe). At the conclusion of the service a march by Mozart was played on the organ by Herr Lutz, with full orchestra accompaniment.

Miss Agnes Greening gave a ballad concert in the Public Hall at GUILFORD. Miss Greening was assisted by Miss Berry-Greening and Mr. Alfred Hemming. The fair concert-giver played several pieces for the pianoforte. Miss Berry-Greening and Mr. Alfred Hemming sang some popular songs. One of the most effective performances was Mr. W. Ganz's galop "Qui vive," played by Miss Agnes Greening, and encored.

REVIEWS.

Part Music for Soprano, Alto, Tenor, and Bass. Edited by JOHN HULLAN. New Edition, with Pianoforte Accompaniments. Sacred series. No. 8. [London: Longmans, Green, Reader, & Dyer.]

The latest number of this excellent re-issue contains six pieces of tried and sterling merit. The first is the singularly bold and fine melody known as the Russian National Air. Next comes Gibbon's admired anthem, "Almighty and everlasting God;" then Walmesley's canon, "Hosanna to the Son of David;" then the "Quando corpus," from the *Stabat Mater*, set to English words; then Palestrina's motet, "O be joyful;" and lastly, Forde's Psalm, "Almighty God, who hast brought me out." Comment upon these pieces would be superfluous, especially when the whole are obtainable for a shilling.

Sacred Music for Sunday Evenings. Intended chiefly for the use of Schools and Private Families. Edited and arranged by G. F. WEST. Nos. 1 and 2. [London: R. Cocks & Co.]

The numbers of this series now before us contain a selection of well-known hymns with their no less well-known tunes. The music is arranged for the pianoforte in a manner likely to be most useful; that is to say, the three upper parts are given to the right hand, the left playing the bass in octaves. This we believe to be the orthodox way of executing psalmody in "schools and private families," as it certainly is the easiest. The work is elegantly printed, and each number has a handsome frontispiece.

"The Queen's Dream," and "The Dove" ("Y Derya Pur.") Nos. 13 and 14 of "Recollections of Wales," by BRINLEY RICHARDS. [London: R. Cocks & Co.]

MR. RICHARDS has treated these charming melodies of his native land in the elegant and effective manner usual with him. No. 13, which, beside the "Queen's Dream," also contains the plaintive "Departure of the King" ("Ymdawlad y Brenin"), is a simple transcription easily within the capacity of very moderate players. No. 14, on the other hand, is a show piece of great brilliancy, which, if we do not mistake, will become a favourite on the pianos of many skilful amateurs.

Ye Happy Birds. Cumbert's favourite Song. Arranged for the Piano by JULES BENEDICT. [London: Duff & Stewart.]

MR. BENEDICT touches nothing he does not adorn, and this little piece is a proof in point. Trifle though it be, his graceful fancy and musicianly skill are as apparent as in larger and more serious works. The transcription is by no means difficult in the ordinary sense, but requires feeling and taste on the part of the performer to do it justice.

Spring Dew. Melody for the Pianoforte. By LINDSAY SLOPER. Op. 41. [London: Duff & Stewart.]

The melody of this piece is light and pleasing, and its treatment agreeably varied as well as effective. The resumption of the theme (after a brilliant episode in the subdominant key) to an accompaniment of triplets is a point of peculiar elegance; and the *coda* is thoroughly in keeping with it.

'Tis Night, e weary world is still. Madrigal. The words by JAMES BIRD; the music by JAMES LEA SUMMERS. [London: Novello, Ewer, & Co.]

MR. SUMMERS has evidently studied part writing in a good school, and understands the term to mean something more than harmonizing a melody. In the example before us every voice has the easy, natural flow which belongs to vocal concerted music of the genuine stamp. Mr. Summers does not much affect the forms of the old madrigal writers, though doing so sufficiently to impart a distinctive character to his work. Here is an extract, which will serve to show this, and also impart an idea of the composer's skill:—



This madrigal may be safely recommended as a good thing of its kind.

The Christmas Gathering Quadrilles. By EMILE BERGER. [London: Boosey & Co.]

APPROPRIATELY lively, and so easy to play that the operation is not likely to interfere with anyone's digestion. There is a merry title-page, garnished with "counterfeit presentments" of most of the substantial compliments of the season.

Fleurs d'Amour Valses. Par H. STEGLICK. [London: W. Czerny.]

THE composer of these waltzes has need to exclaim, "Tell me where is Fancy bred?" There is a capital lithograph of a cavalier receiving the *fleurs d'amour* from his lady-love on the title-page.

The Noble Hunt Galop. Dedicated to the huntsmen England. By A. RENARD. [London: W. Czerny.]

It was quite right and proper that M. Renard should give the huntsmen of England a galop, and here it is. A dashing affair enough it proves to be, over an easy country not likely to bring the worst mounted to grief.

When Sparrows Build. The poetry by Miss JEAN INGELow; the music by Miss M. LINDSAY (Mrs. J. Worthington Bliss). [London: R. Cocks & Co.]

WE cannot compliment Miss Lindsay upon her setting of Jean Ingelow's pathetic words. The latter are not commonplace but the former is, and their juxtaposition makes the fact unpleasantly clear. It is sometimes a misfortune for a song composer to meet with superior verses.

I built a Bridge of Fancies. Transcribed for the Pianoforte by WILHELM KUHE. [London: R. Cocks & Co.]

A transcription somewhat brilliant but presenting no great difficulties. It is sufficiently effective.

O spare my Flower. Ballad. Written by the late Rev. H. F. LYTE. The music composed by ANGELA. [London: R. Cocks & Co.]

Angela has set Mr. Lyte's pretty verses with great simplicity, but there is too much repetition. When one hears the same melody and accompaniment six times over, both must be specially good to avoid being wearisome. Angela should have thrown two verses into one.

The Good-Bye at the Door (STEPHEN GLOVER). Transcription for the Piano by WILHELM KUHE. [London: Duff & Stewart.]

THIS is a transcription of especial brilliance, and demands considerable executive skill for its due performance. Well played, it would be likely to stop the chattering of a drawing-room audience for a brief space at least.

Scotland. Grand Fantasia on Scotch Airs for Piano. By W. F. TAYLOR. [London: Duff & Stewart.]

WE have here a medley of Scotch melodies, treated after various fashions. The piece abounds in *arpeggios* and octave scale passages, varied by an imitation of the bagpipes, which, happily, occurs but once. It is as showy as can be wished.

The Bay of Biscay. Nautical Song. Arranged for the Piano by RICHARD F. HARVEY. [London: Duff & Stewart.]

IN this instance a good old song (which it is a little superfluous to style "nautical") has been treated in the orthodox fashion of transcribers. Some may prefer the thing "neat," but others like it diluted. And, now, both are gratified.

My Love, we'll meet again. Song. Words by F. C. BURNAND; music by ARTHUR SULLIVAN. [London: Boosey & Co.]

YET another of *The Contrabandista* songs, and one likely to find as much favour with the public as any, on account of the character both of words and music. It is intensely sentimental—and romantic young ladies who can fancy themselves prisoners in the hands of brigands, may find comfort in its utterances. Key E—compass E to G.

Boosey's Musical Cabinet. Nos. 103, 104, and 105. [London: Boosey & Co.]

THE first of these three latest numbers of a wonderfully cheap serial, contains a collection of new dance music (nine pieces in all) by composers like Coote, Alfred Mellon, Audibert, and Musgrave. Here are one polka, four waltzes, two quadrilles, and two galops, for a shilling—a fact which must be recommendation enough, in all conscience, to those who have need of such things. The next number contains a pianoforte arrangement of *La Sonnambula*, and its successor one of *Der Freyschütz*, both popular operas being adapted with excellent taste and skill. The latter is a wonderful shilling's-worth, and, moreover, a shilling's-worth as suggestive as it is wonderful. Only a very large sale can secure the publishers from loss. Upon that security the Messrs. Boosey, who well know the public taste, may be reasonably expected to count; and the fact proves in the most practical manner how widespread is the love of good music. Weber's *chef d'œuvre* for a shilling is the sign of the times.

The Grand Duchess of Gerolstein Valse. By MUSGRAVE. [London: Boosey & Co.]

THE themes of this waltz are taken from the "Dites lui," "Je l'ai sur mon cœur," and "Eh bien, attente," of Offenbach's opera. They have been adapted to waltz purposes with skill, and the effect is lively and pleasing. The title-page is gorgeously illustrated.

La Grand Duchesse de Gerolstein Quadrille. By ARBAN. [London: Boosey & Co.]

ALL the more popular airs of Offenbach's popular opera are incorporated in these quadrilles. We need say no more to recommend them to a large section of society. The same remark as to the frontispiece might be made in this instance as in the last.

Christmas Bells. Song. Poetry by LONGFELLOW; music by J. L. HATTON. [London: Boosey & Co.]

THIS is one of Mr. Hatton's best songs. It is full of character, aptly illustrative, and written as he writes who is a master of his craft. The melody and accompaniment form a consistent whole, and are of almost equal importance; but neither present more than ordinary difficulty. We can commend the song without reserve.

MUSIC RECEIVED FOR REVIEW.

ROBERT COCKS & Co.—"When sparrows build," song, by Miss M. Lindsay; "I built a bridge of fancies," transcription, by W. Kuhe; "Sacred Music for Sunday Evenings," Nos. 1 and 2, by G. F. West; "Oh! spare my flower," ballad, by Angela. "The Queen's Dream," No. 13; "The Dove" ("Y deryn pur"), No. 14—Welsh melodies, transcribed by Brinley Richards. DUFF & STEWART.—"On the deep blue sea," by Gordon Saunders.

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